

NOVELLO'S ORIGINAL OCTAVO EDITION.

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# ESTHER

AN ORATORIO,

IN VOCAL SCORE,

COMPOSED IN THE YEAR 1720 BY

G. F. HANDEL.

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EDITED, AND THE PIANOFORTE ACCOMPANIMENT ARRANGED, BY

CHARLES LUCAS.

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## PREFACE BY THE EDITOR.

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As "ESTHER" was the first Oratorio composed in England, a few observations on the origin of that term, and the production of the present work, will not be considered inappropriate.

Menestrier (le père), in his work "*Des Représentations en Musique*," supposes that sacred Dramas, called "Mysteries," were introduced by pilgrims on their return from the Holy Land.

Warton, in his "*History of Poetry*," says, that about the eighth century the merchants who frequented the fairs, employed every art to draw numbers together, and were accompanied by jugglers, minstrels, and buffoons. The clergy, thinking the entertainments given by these parties tended to irreligion, proscribed them; but their censures and fulminations being disregarded, they took into their own hands the management of popular recreations,—they turned actors, and presented stories taken from legends, or from the Bible.

Voltaire conjectures that religious dramas came from Constantinople, where, about the fourth century, Gregory of Nazianzas, an Archbishop, and one of the Fathers of the Church, banished plays from the stage of that city, and introduced stories from the Old and New Testament.

Bourdelot ("*Histoire de la Musique*") says that San Filippo Neri, founder in 1540 of the congregation of the Priests of the Oratory in Italy, observing the taste and passion of the Romans for musical entertainments, determined to afford the nobles and people the means of enjoying them, on Sundays and festivals, in his church; and engaged for this purpose the ablest poets and composers to produce dialogues, in verse, on the principal subjects of Scripture, which he caused to be performed by the most beautiful voices in Rome, accompanied by all sorts of instruments.

It is not improbable, therefore, that the term Oratorio was derived from the place Oratorium, Oratory or small chapel, in which these performances were first heard. But the word does not appear to have been in use till about the year 1630, when Balducci applied it to two of his sacred poems.

The first Oratorio written by Handel was "*La Resurrezione*," whilst he was in Italy, and about nineteen years of age, under the auspices of Cardinal Ottoboni.

In the preface to "*Omnipotence*," a sacred Oratorio (adapted to the music of the Chandos Anthems, second edition, 1774, 4to., it is stated :

"The Oratorio of 'Esther,' and the Serenata 'Acis and Galatea,' are generally reckoned among the compositions for the Duke of Chandos, but were not originally produced at Cannons; the first being composed in the German, the latter in the Italian language, and translated into English, to the music Mr. Handel composed before he came into this kingdom, by Mr. Pope, Dr. Arbuthnot, and Mr. Gay. Mr. Handel made some additions to them for the Duke. It is worth observation that there are fewer inaccuracies of emphasis and accent of the English language in the compositions of that period, than in his latter productions; which is probably owing to that eminent triumvirate."

In a short life of Handel prefixed to a collection of words of his Oratorios and Operas, published in 1799, is another account :

"In the year 1720, Handel composed his first Oratorio, that of 'Esther,' for the Duke of Chandos, at Cannons, which was, indeed, the first composition of that nature attempted in this country. The term Oratorio originated with the Fathers of the Oratory in the seventeenth century, by whom these sacred dramas were performed. There was, however, a species of sacred dramas of much higher antiquity, known by the names of Mysteries and Miracles,—plays in various countries of Europe; but they were much too ridiculous and profane to be compared with the modern Oratorios. These latter are merely pieces of sacred music, songs, or choruses, connected and arranged to form a sacred narrative; whereas in the former, the characters were acted in the manner of plays, and were often very indecent and absurd.

"The above Oratorio of 'Esther,' eleven years after it was first composed, was performed in action by the children of the Chapel Royal, at the house of their master, Mr. Bernard Gates; and soon after by the same singers at the Crown and Anchor Tavern, in the Strand; the instrumental parts by the gentlemen of the Philharmonic Society. This is said to have first suggested to Handel the idea of bringing Oratorios upon the stage, which he did in the following year (1732), when 'Esther' was performed for ten nights at the Haymarket."

The most authentic information, however, is to be obtained from *The Daily Journal*, in which paper, on the 19th of April, 1732, appeared the following advertisements:

"Never performed in public, at the Great Room in Villiers' Street, York Buildings to-morrow, being Thursday, the 20th April, 'Esther,' an Oratorio or sacred drama, as it was originally composed for the most noble James Duke of Chandos, the words by Mr. Pope, the music by Mr. Handel. Each ticket, five shillings."

"By His Majesty's command, at the King's Theatre in the Haymarket, on Tuesday, the 2nd of May, will be performed the sacred story of 'Esther,' an Oratorio in English, formerly composed by Mr. Handel, and now revised by him with several additions, and to be performed by a great number of voices and instruments. N.B. There will be no acting on the stage, but the house will be fitted up in a decent manner for the audience."

My friend Mr. Oliphant, to whom I am greatly indebted for assistance in obtaining information on this subject, has thus described the work in question:

"'Esther,' a sacred Oratorio, composed in the year 1720, [but not performed in public till 1732, in the advertisements of which year the drama is said to be written by Pope. It has also been attributed to Pope conjointly with Arbuthnot, but the author is more generally believed to be S. Humphreys. As it was, however, performed by two rival companies, there may have been different versions.]"

It is well known that Humphreys was a great friend of Handel, and that he wrote the words of many of his popular Oratorios. A passage extracted from the obituary in the *Daily Post*, January, 1738, bears on this point:

"The admired Mr. Handel had a due esteem for the harmony of his (Mr. Humphreys) numbers; and the great Mæcenas, the Duke of Chandos, showed the regard he had for his muse, by so generously rewarding him for celebrating his Grace's seat at Cannons."

"Esther" was again performed during Lent in 1734, at Covent Garden Theatre, and also in 1757, when, by command of George the Second, the whole of the Anthems "As pants the hart," and "Zadock the Priest" (the first movement of the latter being adapted to the words, "Blessed are they that fear the Lord") were introduced. Dr. Crotch, in the preface to the Coronation Anthems, mentions that the above words are written in Handel's score, but he is not aware on what occasion they were used. In Her Majesty's Library, besides Handel's original manuscript, are two copies of "Esther" in the handwriting of Smith (his amanuensis). One is dated 1767, the other does not state the time when it was transcribed, but both differ materially from Handel's own score.

The plot of the Poem is strictly in accordance with the history of Esther in the Bible; it is also similar to Racine's tragedy of the same name, and in one or two places is a literal translation. Many doubt its having been written by Pope, but unless the evidence of the *Daily Journal* can be contradicted, this fact is incontrovertible. Yet it is recorded as remarkable, that this ingenious poet had an ear totally insensible to the charms of music; and, by his own confession, derived no more pleasure from the finest composition of Handel, than from a common ballad. The other poets alluded to, may, however, have rendered their assistance.

C. LUCAS.



# ESTHER.

## ARGUMENT.

AHASUERUS, king of Persia, after having divorced his wife Vashti, raised to the throne Esther, the niece of Mordecai, a Jew, who had formerly discovered a conspiracy against the king's crown and life. Haman, the chief favourite of the king and an hereditary enemy of the Jewish nation, being enraged that Mordecai did not pay him all the reverence which his imperious pride required, procured from the king an edict sanctioning the extermination of the entire people of the Jews. With this the poems opens.

Esther, learning the dangers that impended over her nation, presents herself, unsummoned, to the royal presence (an act punished with death by the Persian law, unless the monarch gave the signal of pardon by extending his sceptre). When the Queen appears before Ahasuerus, he instantly gives the sign and assurance of her safety. She invites him and Haman to partake of a banquet, which she had prepared, a request that is immediately granted. At this feast, the Queen earnestly pleads for herself, and her nation, to the great astonishment of the monarch, who had, probably, signed the decree without being aware of its import. Haman, in the utmost alarm, makes a vain effort to obtain the Queen's intercession; he is condemned to suffer the punishment he had contemplated for Mordecai, and the latter is advanced to great honours.

## DRAMATIS PERSONÆ.

ESTHER (Queen of Persia) . . . . .	<i>Soprano.</i>	OFFICER . . . . .	<i>Tenor.</i>
ISRAELITISH WOMAN . . . . .	<i>Soprano.</i>	MORDECAI (a Jew) . . . . .	<i>Tenor.</i>
A YOUNG ISRAELITE . . . . .	<i>Alto.</i>	FIRST AND SECOND ISRAELITES . . . . .	<i>Tenor.</i>
AHASUERUS (King of Persia) . . . . .	<i>Tenor.</i>	HAMAN (Chief Favourite of the King). . . . .	<i>Bass.</i>
HABDONAH (an Attendant) . . . . .	<i>Tenor.</i>		

*Chorus of Persians, Israelites, Attendants, &c.*

## Part II.

### OVERTURE.

SCENE I.—*Habdonah, Haman, Officer, and Persians.*

RECITATIVE.—*Habdonah.*

"Tis nobler far to spare, than to destroy.

RECITATIVE AND AIR.—*Haman.*

I'll hear no more;—it is decreed,  
All the Jewish race shall bleed.  
Hear and obey, what Haman's voice commands:  
Hath not the Lord of all the East  
Giv'n all his pow'r into my hands?  
Hear, all ye nations, far and wide,  
Which own our monarch's sway,  
Hear! and obey.

AIR.

Pluck root and branch from out the land:  
Shall I the God of Israel fear?  
Let Jewish blood dye ev'ry hand,  
Nor age nor sex I spare.  
Raze, raze their temple to the ground,  
And let their place no more be found.

RECITATIVE.—*Officer.*

Our souls with ardour glow,  
To execute the blow.

CHORUS.

Shall we the God of Israel fear?  
Nor age, nor sex we'll spare:  
Pluck root and branch from out the land.

SCENE II.—*Israelites.*

RECITATIVE.—*First Israelite.*

Now persecution shall lay by her iron rod;  
Esther is Queen, and Esther serves the living God.

AIR.

Tune your harps to cheerful strains;  
Moulder, Idols, into dust;  
Great Jehovah lives and reigns,  
We in great Jehovah trust.

CHORUS.

Shall we of servitude complain,  
The heavy yoke and galling chain?

AIR.—*Israelitish Woman.*

Praise the Lord with cheerful noise,  
Wake my glory, wake my lyre :  
Praise the Lord each mortal voice,  
Praise the Lord, ye heav'nly choir,  
Sion now her head shall raise,  
Tune your harps to songs of praise.

RECITATIVE.—*Second Israelite.*

O God, who from the sucklings' mouth  
Ordainest early praise ;  
Of such as worship Thee in truth,  
Accept the humble lays.

## AIR.

Sing songs of praise, bow down the knee,  
Our chains we slight,  
Our yoke is light,  
The worship of our God is free ;  
Sion again her head shall raise,  
Tune all your harps to songs of praise.

RECITATIVE.—*A Young Israelite.*

How have our sins provok'd the Lord !  
Wild persecution has unsheath'd her sword.  
Haman hath sent forth his decree :  
The sons of Israel all  
Shall in one ruin fall.

RECITATIVE (*accompanied*).

Methinks I hear the mothers' groans,  
While babes are dash'd against the stones.  
I hear the infant's shriller screams,  
Stabb'd at the mother's breast ;  
Blood stains the murd'rer's vest,  
And thro' the city flows in streams.

## CHORUS.

Ye sons of Israel, mourn,  
Ye never to your country shall return.

AIR.—*A Young Israelite.*

O Jordan, Jordan, sacred tide !  
Shall we no more behold thee glide  
The fertile vales along ?  
As in our great forefathers' days,  
Shall not thy hills resound with praise,  
And learn our holy song ?

## Part II.

SCENE III.—*Esther, Mordecai, and Israelites.*RECITATIVE.—*Esther.*

Why sits that sorrow on thy brow ?  
Why is thy rev'rend head  
With mournful ashes spread ?  
Why is the humble sackcloth worn ?  
Speak, Mordecai, my kinsman, friend,  
Speak, and let Esther know,  
Why all this solemn woe ?

*Mordecai.*

One fate involves us all :  
Haman's decree,  
To strike at me,  
Hath said that ev'ry Jew shall fall ;  
Go, stand before the King with weeping eye.

*Esther.*

Who goes unsummon'd, by the laws shall die.

AIR.—*Mordecai.*

Dread not, righteous Queen, the danger ;  
Love will pacify his anger ;  
Fear is due to God alone.  
Follow great Jehovah's calling,  
For thy kindred's safety falling,  
Death is better than a throne.

RECITATIVE.—*Esther.*

I go before the king to stand,  
Stretch forth, O king, thy sceptred hand.

## AIR.

Tears, assist me, pity moving,  
Justice, cruel fraud reproving :  
Hear, O God, Thy servant's pray'r.  
Is it blood that must atone ?  
Take, O take my life alone,  
And Thy chosen people spare.

## CHORUS.

Save us, O Lord !  
And blunt the wrathful sword !

SCENE IV.—*Ahasuerus, Esther, and Attendants.*RECITATIVE.—*Ahasuerus.*

Who dares intrude into our presence  
Without our leave ! It is decreed  
He dies for this audacious deed.  
Ha ! Esther there ! the law condemns,  
But love will spare.

*Esther.*

My spirits sink. Alas! I faint.

*Ahasuerus.*

Ye powers! what paleness spreads her beauteous face!

Esther, awake, thou fairest of thy race;  
Esther, awake, and live, 'tis my command;  
Behold the golden sceptre in my hand!  
Sure sign of grace; the cruel stern decree  
Was never meant, my Queen, to strike at thee.

DUET.—*Esther and Ahasuerus.*

Who calls my parting soul from death?  
Hear my suit, or else I die.

*Ahasuerus.*

Awake, my soul, my life, my breath!  
Ask, my Queen, can I deny?

AIR.—*Ahasuerus.*

O beauteous Queen, unclothe those eyes,  
My fairest shall not bleed;  
Hear love's soft voice that bids thee rise,  
And bids thy suit succeed.  
Ask, and 'tis granted; from this hour,  
Who shares our heart shall share our pow'r.

RECITATIVE.—*Esther.*

If I find favour in thy sight,  
May the great monarch of the East  
Honour my feast,  
And deign to be his servant's guest.  
The King, and Haman, I invite.

AIR.—*Ahasuerus.*

How can I stay when love invites?  
I come, my Queen, to chaste delights.  
With joy, with pleasure, I obey;  
To thee I give the day.

RECITATIVE.—*First Israelite.*

With inward joy his visage glows,  
He to the Queen's apartment goes.

*Second Israelite.*

Beauty has his fury charm'd,  
And all his wrath disarm'd.

CHORUS.

Virtue, truth, and innocence  
Shall ever be her sure defence;  
She is Heav'n's peculiar care,  
Propitious Heav'n will hear her pray'r.

## Part III.

SCENE V.—*Israelites.*

INVOCATION (*accompanied*).—*A Young Israelite.*

Jehovah, crown'd with glory bright,  
Surrounded with eternal light;  
Whose ministers are flames of fire,  
Arise, and execute thine ire.

CHORUS.

He comes to end our woes,  
And pour his vengeance on our foes!  
Earth tremble, lofty mountains nod,  
Jacob, arise to meet thy God!

SCENE VI.—*Ahasuerus, Esther, Haman, and Israelites.*

RECITATIVE.—*Ahasuerus.*

Now, O Queen, thy suit declare,  
Ask half my empire, and 'tis thine.

*Esther.*

O gracious King, my people spare;  
For in their lives you strike at mine.  
Reverse the dire decree;  
The blow is aim'd at Mordecai and me.  
And is the fate of Mordecai decreed,  
Who, when the ruffian's sword  
Sought to destroy my royal lord,  
Brought forth to light the desperate deed.

*Ahasuerus.*

Yes, yes, I own,  
To him alone  
I owe my life and throne.  
Say then, my Queen, who dares pursue  
The life to which reward is due?

*Esther.*

'Tis Haman's hate,  
That sign'd his fate.

*Ahasuerus.*

I swear by yon bright globe of light,  
Which rules the day,  
That Haman's sight  
Shall never more behold the golden ray.

RECITATIVE (*accompanied*).—*Haman.*

Turn not, O Queen, thy face away,  
Behold me prostrate on the ground!  
O speak, his growing fury stay,  
Let mercy in thy sight be found.

AIR.—*Esther.*

Flatt'ring tongue, no more I hear thee,  
 Vain are all thy cruel wiles;  
 Hateful wretch, no more I fear thee,  
 Vain thy frowns, and vain thy smiles.  
 Tyrant, when of power possess'd,—  
 Now thou tremblest, when distress'd.

RECITATIVE.—*Ahasuerus.*

Guards, seize the traitor, bear him hence;  
 Death shall reward the dire offence.  
 To Mordecai be honour paid;  
 The royal garment bring:  
 My diadem shall grace his head;  
 Let him in triumph through the streets be led,  
 Who sav'd the King.

AIR.—*Haman.*

How art thou fall'n from thy height!  
 Tremble, ambition, at the sight,  
 In pow'r let mercy sway,  
 When adverse fortune is thy lot,  
 Lest thou by mercy be forgot,  
 And perish in that day.

CHORUS, *with SOLI.*

The Lord our enemy has slain,  
 Ye sons of Jacob, sing a cheerful strain,  
 Sing songs of praise, bow down the knee,  
 The worship of our God is free;  
 For ever blessed be Thy holy Name,  
 Let heav'n and earth His praise proclaim.

Let Israel songs of joy repeat,  
 Sound, all ye tongues, Jehovah's praise;  
 He plucks the mighty from his seat,  
 And cuts off half his days.

The Lord His people shall restore,  
 And we in Salem shall adore.

Mount Lebanon his firs resigns;  
 Descend ye cedars, haste ye pines,  
 To build the temple of the Lord,  
 For God His people has restor'd.

# OVERTURE.

No. 1.

*Andante.*  
PIANO.  
♩ = 52.  
*f*

The musical score is written for piano and consists of six systems of grand staves. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is G minor, indicated by three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is marked 'Andante.' and the dynamics are 'PIANO.' and 'f' (forte). A tempo marking '♩ = 52.' is present. The score begins with a forte (f) dynamic. The music features a steady bass line in the left hand and a more melodic, often ornamented line in the right hand. The final system includes a triplet of eighth notes in the right hand.

Handwritten musical score for Handel's "Esther." The score is written for piano (p) and features a variety of musical notations including treble and bass staves, clefs, key signatures (one flat), and time signatures (3/4 and 4/4). The music is characterized by intricate keyboard textures, including rapid sixteenth-note passages and sustained chords. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. Performance markings include *tr* (trills) and *Adagio*. A tempo marking *Larghetto* with a metronome indication of 80 is present. The score concludes with a double bar line and repeat dots.

The musical score is written for piano and organ. It consists of seven systems, each with a piano part (right hand) and an organ part (left hand). The key signature is G minor (three flats) and the time signature is 3/4. The score includes various musical notations such as chords, arpeggios, trills, and dynamic markings.

System 1: The piano part begins with a series of chords and a trill. The organ part features a series of arpeggiated chords. Dynamic markings include *p* (piano) and *pp* (pianissimo).

System 2: The piano part continues with trills and arpeggios. The organ part features a series of arpeggiated chords. Dynamic markings include *pp* and *tr* (trill).

System 3: The piano part features trills and arpeggios. The organ part features a series of arpeggiated chords. Dynamic markings include *f* (forte) and *tr*.

System 4: The piano part features trills and arpeggios. The organ part features a series of arpeggiated chords. Dynamic markings include *tr*.

System 5: The piano part features trills and arpeggios. The organ part features a series of arpeggiated chords. Dynamic markings include *tr*.

System 6: The piano part features trills and arpeggios. The organ part features a series of arpeggiated chords. Dynamic markings include *tr*.

System 7: The piano part features trills and arpeggios. The organ part features a series of arpeggiated chords. Dynamic markings include *p*, *f*, and *tr*. The score concludes with a double bar line and a common time signature (C).

4

*Allegro.*  $\text{♩} = 88.$

*f*

*tr*

*tr*

*tr*

*p*

*tr*

*tr*

*tr*

This is a handwritten musical score for a piece from Handel's 'Esther'. The score is written on seven systems of grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Allegro.' with a quarter note equal to 88 beats per minute. The score begins with a forte (f) dynamic. The first system includes trills (tr) in the right hand. The second system continues the melodic and harmonic development. The third system shows a change in texture with more complex right-hand figures. The fourth system features trills in the bass line. The fifth system includes a piano (p) dynamic marking. The sixth and seventh systems continue the piece with various rhythmic patterns and trills. The notation is clear and professional, typical of a high-quality edition.



A handwritten musical score for a piece from Handel's 'Esther'. The score is written on seven systems of grand staves (treble and bass clefs joined by a brace). The key signature is one flat (B-flat), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, accidentals, and trills (marked 'tr'). The first system begins with a forte dynamic marking 'f'. The second system includes trills in both the treble and bass staves. The third system also features a trill in the treble staff. The fourth system has a trill in the bass staff. The fifth system includes a trill in the treble staff. The sixth system has a trill in the bass staff. The seventh system has a trill in the bass staff. The score is written in a clear, legible hand, typical of 18th or 19th-century musical notation.

This page contains the musical score for Handel's "Esther," page 6. The score is written for a single melodic instrument (likely a flute or violin) and a keyboard accompaniment (piano or harpsichord). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score consists of seven systems, each with a treble and bass staff. The melodic line features a variety of rhythmic patterns, including eighth and sixteenth notes, and is punctuated by trills (tr) in measures 1, 3, 5, 7, and 9. The keyboard accompaniment provides a steady harmonic foundation with a mix of eighth and sixteenth notes, often using a broken chord pattern. The piece concludes with a final cadence in the seventh system.

No. 2.

RECITATIVE.—"TIS NOBLER FAR."

HAEDONAH (TENOR). HAMAN (BASS).

VOICE.

'Tis no-bler far to spare, than to des-troy. I'll hear no more;

PIANO.

It is de - creed, All the Je - wish race shall bleed. Hear and o -

- bey, what Ha-man's voice com - mands; Hath not the Lord of all the East

Giv'n all his pow'r in - to my hands? Hear, all ye na-tions, far and wide, Which

own our mon - arch's sway, Hear and o - bey.

No. 3.

AIR.—“PLUCK ROOT AND BRANCH.”

*Allegro moderato.*

VOICE.

PIANO. *f*

$\text{♩} = 76.$

HAMAN.

Pluck root and branch from

out the land: Shall I the God of Is - rael fear, shall I the

God of Is - - rael fear? Pluck root and branch, pluck root and

*f*

branch, pluck root and branch from out . . the land, shall

This system features a vocal line in C major with a treble clef and a common time signature. The lyrics are 'branch, pluck root and branch from out . . the land, shall'. The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

I, shall I the God of Is - rael fear? Let Jew - ish blood

The second system continues the vocal line with the lyrics 'I, shall I the God of Is - rael fear? Let Jew - ish blood'. The piano accompaniment maintains its complex, rhythmic texture.

dye ev' - ry hand, let Jew - ish blood dye ev' - ry hand, Nor age nor sex I

The third system contains the lyrics 'dye ev' - ry hand, let Jew - ish blood dye ev' - ry hand, Nor age nor sex I'. The piano accompaniment continues with its characteristic rhythmic pattern.

spare, nor age . . nor sex I spare, nor age nor sex I

The fourth system has the lyrics 'spare, nor age . . nor sex I spare, nor age nor sex I'. A piano dynamic marking 'p' is visible in the piano part. The vocal line ends with a fermata.

spare, nor age nor sex I spare. Raze, raze their temple to the ground, And let their

The final system on the page contains the lyrics 'spare, nor age nor sex I spare. Raze, raze their temple to the ground, And let their'. The piano accompaniment continues with its complex rhythmic pattern.

place no more be found, raze, raze, raze, raze, raze, raze their tem-ple to the  
ground, to the ground, and let their place no more be found, raze, raze their  
tem-ple to the ground, to the ground, and let their .. place, and let their place no  
more be found.

No. 4. RECITATIVE.—“OUR SOULS WITH ARDOUR GLOW.”

OFFICER (TENOR).

VOICE.

Our souls with ar-dour glow, To ex - e - cute the blow.

PIANO.

No. 5. CHORUS (OF PERSIANS).—"SHALL WE THE GOD OF ISRAEL FEAR."

*Allegro.*

TREBLE. *f* Shall we the God of Is - rael fear, shall we the God of Is - - rael

ALTO. *f* Shall we the God of Is - rael fear, shall we the God of Is - rael

1st TENOR (8ve. lower). *f* Shall we the God of Is - rael fear, shall we the God of Is - rael

2nd TENOR (8ve. lower). *f* Shall we the God of Is - rael fear, shall we the God of Is - rael

BASS. *f* Shall we the God of Is - rael fear, shall we . . . the God of Is - rael

PIANO. *f* *Allegro.* ♩ = 76.

fear?

fear? Nor age nor sex . . we'll spare, . . . nor age nor

fear? Nor age nor sex . . we'll spare, nor age nor sex we'll spare, . . . nor age nor

fear? Pluck

fear? Nor age nor

Handel's "Esther" musical score, page 12. The score is written for a vocal soloist and a keyboard accompanist. The key signature is one flat (B-flat), and the time signature is common time (C). The music is in a single system, with the vocal line on the upper staves and the keyboard accompaniment on the lower staves. The lyrics are written below the vocal line.

Nor age nor sex . . we'll spare, nor age . . nor sex we'll spare, nor age nor  
sex we'll spare, Pluck root and branch from out the land,  
sex we'll spare, Pluck root and branch from out the land,  
root and branch from out the land, pluck root and branch, Nor  
sex . . we'll spare, nor age . . nor sex we'll spare,  
sex . . we'll spare, . . . pluck root and branch from out the  
nor age nor sex . . we'll spare, nor age nor sex we'll  
pluck root and branch from out the  
age nor sex . . we'll spare, . . pluck root and branch, nor age nor sex . . we'll  
pluck root and branch from out the



land, shall we the God of Is - rael fear, pluck root and branch from out the  
 spare, shall we the God of Is - rael fear, pluck root and branch, nor age nor sex . . we'll  
 land, shall we the God of Is - rael fear, pluck root and branch,  
 spare, shall we the God of Is - rael fear, pluck root and branch,  
 land, shall we the God of Is - rael fear, pluck root and branch from out the

land, nor age nor sex we'll spare, nor age . . nor sex we'll  
 spare, nor age nor sex we'll spare, nor age nor sex we'll spare, nor age nor sex we'll  
 nor age nor sex . . we'll spare, nor age nor sex we'll spare, nor age nor sex we'll  
 nor age nor sex we'll spare, nor age nor sex we'll  
 land, nor age nor sex we'll spare, nor age nor sex we'll spare, nor age nor sex we'll

spare, nor age nor sex . . . we'll spare, . . . nor age nor sex . . . we'll

spare, pluck root and branch, nor age nor sex . .

spare, nor age nor sex . . . we'll spare, . . .

spare, pluck root and branch,

spare, pluck root and branch,

spare, . . . nor age nor sex we'll spare, shall we the God of

. . . we'll spare, . . . nor age nor sex we'll spare, shall we the God of

pluck root and branch from out the land, shall we the God of

pluck root and branch from out the land, shall we the God of

pluck root and branch from out the land, shall we the God of

Is - rael fear, shall we the God of Is - rael fear, shall we the God of Is - rael

Is - rael fear, shall we the God of Is - rael fear,

Is - rael fear, shall we the God of Is - rael fear,

Is - rael fear, shall we the God of Is - rael fear, pluck root and

Is - rael fear, shall we the God of Is - rael fear,

The first system of the musical score for the first part of the piece. It consists of five vocal staves and a grand piano accompaniment. The lyrics are: "Is - rael fear, shall we the God of Is - rael fear, shall we the God of Is - rael", "Is - rael fear, shall we the God of Is - rael fear,", "Is - rael fear, shall we the God of Is - rael fear,", "Is - rael fear, shall we the God of Is - rael fear, pluck root and", and "Is - rael fear, shall we the God of Is - rael fear,".

fear, nor age nor sex we'll spare, nor age nor sex . we'll

nor age nor sex . . we'll spare, nor age nor sex we'll spare, nor age nor sex we'll

nor age nor sex we'll spare, nor age nor sex we'll

branch, nor age nor sex we'll spare, nor age nor sex we'll

nor age nor sex . . . we'll spare. nor sex . . we'll spare, nor age nor sex we'll

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: "fear, nor age nor sex we'll spare, nor age nor sex . we'll", "nor age nor sex . . we'll spare, nor age nor sex we'll spare, nor age nor sex we'll", "nor age nor sex we'll spare, nor age nor sex we'll", "branch, nor age nor sex we'll spare, nor age nor sex we'll", and "nor age nor sex . . . we'll spare. nor sex . . we'll spare, nor age nor sex we'll".

The musical score is written for a five-part vocal ensemble (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a keyboard accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are in English and are repeated across five staves for each vocal part.

**Lyrics:**

spare, . . . pluck root and branch from out the land, nor  
 spare, pluck root and branch from out the land, nor  
 spare, . . . pluck root and branch from out the land, nor  
 spare, pluck root and branch from out the land, nor  
 spare, pluck root and branch from out the land, nor

age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.  
 age nor sex we'll spare, nor age nor sex we'll spare.

The keyboard part consists of a right-hand melody and a left-hand accompaniment. The right hand features a series of sixteenth-note runs and chords, while the left hand provides a steady accompaniment of eighth and sixteenth notes.

## No. 6.

## RECITATIVE.—“NOW PERSECUTION.”

VOICE. *FIRST ISRAELITE. (TENOR.)*

Now per - se - cu - tion shall lay by her i - ron rod;

Es - ther is Queen, and Es - ther serves the liv - ing God.

PIANO.

## No. 7.

## AIR.—“TUNE YOUR HARPS.”

VOICE. *Andante.*

PIANO. *p Ben tenuta la melodia.* ♩ = 88.

*FIRST ISRAELITE.*

Tune, tune your

harps to cheer - ful strains; Moul - der i - dols

in - to . . . <sup>tr</sup> dust, . . . mould-er i - - dols in - to

dust. Tune your

harps to cheer - ful strains, tune your

harps to cheer - ful strains, . . . . .

moul - der i - - dols in - to dust, moul-der i - dols,

Handel's "Esther" musical score, page 19. The score is written for voice and piano. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score consists of six systems of music. The lyrics are: "moul - der i - - dols in - to dust, . . . moul-der i - - dols in - to dust. Great Je - ho - vah lives and reigns, lives and reigns, . . . We in great Je - ho - vah trust, we in great . . . Je - ho - vah trust. D.C. D.C." The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. The voice part is a single melodic line with some rests.

moul - der i - - dols in - to dust, . . . moul-der

i - - dols in - to dust.

Great Je - ho - vah lives and

reigns, lives and reigns, . . . We in great Je -

ho - vah trust, we in great . . . Je - ho - vah trust. D.C. D.C.

## No. 8.

## CHORUS.—"SHALL WE OF SERVITUDE COMPLAIN."

*Allegro.*

**TREBLE.** Shall we of ser - vi - tude com - plain, The

**ALTO.** Shall we of ser - vi - tude com - plain, The hea - vy yoke, the

**1st TENOR**  
(8ve. lower). Shall we of ser - vi - tude com - plain, The hea - vy yoke, the

**2nd TENOR**  
(8ve. lower). Shall we of ser - vi - tude com - plain, The

**BASS.** Shall we of ser - vi - tude com - plain, The

**PIANO.**  
♩ = be -  
tween 96  
& 100.

*Allegro.*

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing

hea - vy yoke and gall - ing chain, and gall - ing, gall - ing



chain, the hea - vy yoke, chain, the hea - vy yoke, the hea - vy yoke and gall - ing chain, the hea - vy yoke, the hea - vy yoke and gall - ing chain, the hea - vy yoke, the hea - vy yoke and gall - ing

the hea - vy yoke and gall - ing, yoke and gall - ing chain, and gall - ing chain, the hea - vy yoke and gall - ing chain, the hea - vy yoke and gall - ing yoke and gall - ing chain, and gall - ing

gall - ing chain, Shall we of ser - vi - tude com - plain, the

- - - ing chain, Shall we of ser - vi - tude com - plain, the

- - - ing chain, Shall we of ser - vi - tude com - plain,

gall - ing chain, Shall we of ser - vi - tude com - plain,

gall - ing chain, Shall we of ser - vi - tude com - plain,

hea - vy yoke, the hea - vy yoke, the hea - vy yoke and

hea - vy yoke and gall - ing chain, the hea - vy yoke and

the hea - vy yoke, the hea - vy yoke and

the hea - vy yoke and

the hea - vy yoke and

The musical score is written for a vocal ensemble and piano accompaniment. It consists of two systems of staves. The first system has five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a grand staff for piano. The second system has five empty vocal staves and a grand staff for piano. The lyrics are: "gall - - - - - ing, gall-ing chain. gall - ing chain, and gall - - - ing, gall - ing chain. gall - - - - - ing, gall - ing chain. gall - - - - - ing, gall - ing chain. gall - - - - - ing, gall - ing chain." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

gall - - - - - ing, gall-ing chain.

gall - ing chain, and gall - - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

gall - - - - - ing, gall - ing chain.

No. 9.

AIR.—“PRAISE THE LORD.”

*Allegro.*  
PIANO.  
♩ = 88.  
*f*

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The time signature is common time (C). The tempo is marked 'Allegro.' and the dynamics are 'PIANO.' and 'f' (forte). The music begins with a series of eighth notes in the treble clef, followed by a series of eighth notes in the bass clef.

*tr*  
*p*

The second system of musical notation. It continues the piece with a trill (tr) in the treble clef. The dynamics are marked 'p' (piano). The music features a series of eighth notes in the treble clef and a series of eighth notes in the bass clef.

The third system of musical notation. It continues the piece with a series of eighth notes in the treble clef and a series of eighth notes in the bass clef.

*f*

The fourth system of musical notation. It continues the piece with a series of eighth notes in the treble clef and a series of eighth notes in the bass clef. The dynamics are marked 'f' (forte).

The fifth system of musical notation. It continues the piece with a series of eighth notes in the treble clef and a series of eighth notes in the bass clef.

The sixth system of musical notation. It continues the piece with a series of eighth notes in the treble clef and a series of eighth notes in the bass clef.

## ISRAELITISH WOMAN. (TREBLE.)

Praise the Lord with cheer - ful noise, Wake my glo - ry,

*p*

wake . . my lyre: wake my . . glo - ry,

*f*

wake . . . . . my glo - ry,

*p*

wake my glo - ry, wake my glo - ry,

wake my lyre:

*f*



Praise the Lord, each mor - tal voice, Praise the Lord, ye

*tr*



heav'n-ly choir, ye heav'n-ly choir, ye heav'n-ly choir, . . . .



. . Praise the Lord, . . ye heav'n - ly choir, Praise the Lord, each mor - tal voice,



Praise the Lord, ye heav'n - ly . . choir, ye heav'n-ly choir,



ye heav'n-ly choir, . . . . praise the Lord, . . ye heav'n - ly choir.

*tr*

This musical score is for a piece from Handel's "Esther". It is written for a single melodic line and a keyboard accompaniment. The score is organized into five systems, each consisting of a single staff and a grand staff (treble and bass clef). The melodic line is mostly silent, indicated by whole rests. The keyboard part features intricate patterns of sixteenth and thirty-second notes, often in the right hand, and more rhythmic accompaniment in the left hand. Dynamics such as *f* (forte) and *p* (piano) are used to indicate volume changes. A trill (*tr*) is marked in the final system. The notation includes various musical symbols like clefs, notes, rests, and dynamic markings.

Si - on now her head shall raise, her head shall raise,

*p*

Tune your harps to songs of praise, Si - on now her head shall raise,

tune your harps to songs of praise, tune your harps to songs of praise. *D.C.*

*D.C.*

No. 10. RECIT.—"O GOD, WHO FROM THE SUCKLINGS' MOUTH."

VOICE. *SECOND ISRAELITE. (TENOR.)*

O God, who from the sucklings' mouth Or - dain - est ear - ly

PIANO.

praise; Of such as wor - ship Thee in truth, Ac - cept the hum - ble lays.



No. 11.

Air.—“SING SONGS OF PRAISE.”

VOICE.

PIANO.

$\text{♩} = 76.$

*Andante.*

*f*

SECOND ISRAELITE.

Sing songs of praise, . . bow down the

*p*

knee, bow down the knee, . . bow down the knee, Our chains we slight, Our

yoke is light, The wor - ship of our God is free, the wor - - ship

of . . our God . . is free. Singsongs of

*f* *dim.*

praise, bow down the knee, our chains we slight,

*p*

our yoke is light, the wor - ship of our God is free, the worship, the worship,

the worship of our God is free, . . . the worship, the wor - ship

of our God . . is free.

*f*

First system of musical notation, featuring a vocal line and a piano accompaniment in G major.

Second system of musical notation, with lyrics "Si - on a - gain her head shall raise, her head shall raise, . . ." and a piano accompaniment.

Third system of musical notation, with lyrics "Tune all your harps . . . to songs of praise, . . . Si - on a - gain her head shall" and a piano accompaniment.

Fourth system of musical notation, with lyrics "raise, tune all . . . your harps to songs of praise, Si - on a -" and a piano accompaniment.

Fifth system of musical notation, with lyrics "- gain her head shall raise, tune all your harps to songs of praise." and a piano accompaniment. The system concludes with a double bar line and the marking "D.C." (Da Capo).

*Repeat the Chorus, "Shall we of servitude complain."*

## No. 12

## RECT.—“HOW HAVE OUR SINS.”

VOICE. *A YOUNG ISRAELITE. (ALTO.)*

How have our sins provok'd the Lord! Wild per-se-cution has unsheath'd her

PIANO.

sword, Haman hath sent forth his de-cree: The sons of Is-rael, all Shall in one ru-in fall.

## No. 13.

## RECT.—“METHINKS I HEAR.”

VOICE. *A YOUNG ISRAELITE.*

Methinks I hear the mothers' groans, While babes are dash'd against the

PIANO. *Maestoso.*  
*About*  
*f*  
♩ = 52.

stones. I hear the in-fant's shrill-er screams, Stabb'd at the mother's breast; Blood

stains the murd'rer's vest, And thro' the ci - ty flows in streams.

## No. 14.

## CHORUS.—“YE SONS OF ISRAEL, MOURN.”

*Adagio.*

TREBLE.  $\frac{12}{8}$

1st ALTO.  $\frac{12}{8}$

2nd ALTO.  $\frac{12}{8}$

TENOR (8ve lower).  $\frac{12}{8}$

BASS.  $\frac{12}{8}$

PIANO.  $\text{mf}$   $\text{♩} = 88.$

Ye sons of Is - rael,

Mourn, mourn, mourn, . . . . . mourn, . . .

Ye sons of Is - rael, mourn, mourn,

mourn, mourn,

Mourn, mourn, mourn, ye sons of Is - rael, mourn, mourn, ye

ye sons of Is - rael, mourn,

ye sons of Is - rael, mourn,

Ye ne - ver to your coun - try shall re -

mourn, ye

sons of Is - rael, mourn, . . . Ye ne - ver to your coun - try shall re -

This system contains five staves. The first three staves are vocal parts with lyrics. The fourth staff is a basso continuo line. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

ye sons of Is - rael, mourn, ye sons of Is - rael,

ye sons of Is - rael, mourn, mourn, . . . . .

- turn, ye sons of Is - rael mourn, mourn, . .

sons of Is - rael, mourn, . . . . . ye sons of Is - rael,

- turn, ye sons of Is - rael, mourn, ye sons of Is - rael,

This system contains five staves. The first three staves are vocal parts with lyrics. The fourth staff is a basso continuo line. The fifth staff is a piano accompaniment consisting of a grand staff (treble and bass clefs).

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

ye ne - ver, ne - - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

mourn, ye ne - - ver, ne - ver to your coun - try shall re -

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

coun - try shall re - turn, ye ne - ver, ye ne - ver to your  
 coun - try shall re - turn, ye ne - ver, ye ne - ver to your  
 coun - try shall re - turn, ye ne - ver, ye ne - - - -  
 coun - try shall re - turn, ye ne - ver, ye ne - - - -  
 coun - try shall re - turn, ye ne - ver, ye ne - ver to your

coun - try, to your coun - try shall re - turn.  
 coun - try, to your coun - try shall re - turn.  
 - - ver to your coun - try shall re - turn.  
 - - ver to your coun - try shall re - turn.  
 coun - try, to your coun - try shall re - turn.



No. 15.

AIR.—"O JORDAN, SACRED TIDE."

VOICE. *Andante larghetto.*

PIANO.  $\text{♩} = 88.$

A YOUNG ISRAELITE. (ALTO.)

O Jor - dan, Jor - dan,

sa - cred tide, O Jor - dan,

Jor - dan, sa - cred tide, Shall we no more be - hold thee

glide The fer - tile . . vales a-long, the fer - tile vales a - -

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a more active right hand with chords and moving lines.

- long? Shall we no more be - hold thee glide the fer -

The second system continues the vocal melody with a half note E5, followed by quarter notes D5, C5, and B4. The piano accompaniment maintains its rhythmic pattern, supporting the vocal line with harmonic accompaniment.

- tile vales a - long, no more, no more? O Jor - dan,

In the third system, the vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a more complex figure in the right hand, featuring sixteenth-note runs and chords.

Jor - dan, sa - cred tide, shall we . . no more be -

The fourth system shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with its characteristic harmonic support and rhythmic drive.

- hold thee glide, shall we no . . more be - hold thee . .

The final system on the page shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment concludes the phrase with sustained chords in the right hand and a steady bass line.

glide the fer - tile vales a - long, no more, no more, no

This system contains the first three staves of music. The vocal line (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment (bottom two staves) features a steady eighth-note pattern in the right hand and a bass line in the left hand.

more, . . . no . . . more, no more?

*f* *p* *f* *p*

This system contains the next three staves. The vocal line continues with a half note F#4, followed by quarter notes G4, A4, and B4, then a half note C5, and finally a quarter note D5. The piano accompaniment continues with the eighth-note pattern, with dynamic markings of *f*, *p*, *f*, and *p* indicated below the staves.

Shall we no more be - hold thee . . . glide the fer -

This system contains the next three staves. The vocal line has a whole rest, followed by a half note G4, then quarter notes A4, B4, and C5, then a half note D5, and finally a quarter note E5. The piano accompaniment continues with the eighth-note pattern.

- tile vales a - long?

This system contains the next three staves. The vocal line has a whole rest, followed by a half note F#4, then quarter notes G4, A4, and B4, then a half note C5, and finally a quarter note D5. The piano accompaniment continues with the eighth-note pattern.

*f* *p* *f* *p* *f* *p* *f*

This system contains the final three staves. The vocal line has a whole rest. The piano accompaniment continues with the eighth-note pattern, with dynamic markings of *f*, *p*, *f*, *p*, *f*, *p*, and *f* indicated below the staves.

*p*

*p*

As in . . our great fore - fa - thers' days, Shall not thy

hills re - sound with . . praise, And learn our ho - ly song, shall

*f* *p* *f*

not thy hills re - sound with praise . . .

*p* *f* *p*

. . and learn . . . our . . ho - ly song? *D.C.*

*D.C.*

CHORUS.—“YE SONS OF ISRAEL, MOURN.”

*Adagio.*

TREBLE.

1st ALTO.

2nd ALTO.

TENOR  
(8ve lower).

BASS.

PIANO.

*mf*

♩ = 88.

Ye sons of Is - rael,

Mourn, mourn, mourn, . . . . . mourn, . .

Ye sons of Is - rael, mourn, mourn,

mourn, mourn,

Mourn, mourn, mourn, ye sons of Is - rael, mourn, mourn, ye

ye sons of Is - rael, mourn,  
 ye sons of Is - rael, mourn,  
 Ye ne - ver to your coun - try shall re -  
 mourn, ye  
 sons of Is - rael, mourn, . . . Ye ne - ver to your coun - try shall re -

ye sons of Is - rael, mourn, ye sons of Is - rael,  
 ye sons of Is - rael, mourn, mourn, . . .  
 - turn, ye sons of Is - rael mourn, mourn, . . .  
 sons of Is - rael, mourn, . . . ye sons of Is - rael,  
 - turn, ye sons of Is - rael, mourn, ye sons of Is - rael,

Handwritten musical score for the first system of Handel's "Esther". It features five vocal staves and a grand piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "mourn, ye ne - - ver, ne - ver to your coun-try shall re -". The vocal parts are arranged in a five-part setting, with the piano accompaniment providing harmonic support.

mourn, ye ne - - ver, ne - ver to your coun-try shall re -

ye ne - ver, ne - - ver to your coun-try shall re -

mourn, ye ne - - ver, ne - - ver to your coun-try shall re -

mourn, ye ne - - ver, ne - ver to your coun-try shall re -

mourn, ye ne - - ver, ne - ver to your coun-try shall re -

Handwritten musical score for the second system of Handel's "Esther". It continues the five-part vocal setting with the same piano accompaniment. The lyrics are: "- turn, mourn, mourn, ye ne - ver to your". The musical notation includes various ornaments and phrasing slurs, characteristic of the original manuscript.

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

- turn, mourn, mourn, ye ne - ver to your

coun - try shall re - turn, ye ne - ver, ye ne - ver to your

coun - try shall re - turn, ye ne - ver, ye ne - ver to your

coun - try shall re - turn, ye ne - ver, ye ne - - - -

coun - try shall re - turn, ye ne - ver, ye ne - - - -

coun - try shall re - turn, ye ne - ver, ye ne - ver to your

coun-try, to your coun-try shall re-turn.

coun-try, to your coun-try shall re-turn.

- - ver to your coun-try shall re-turn.

- - ver to your coun-try shall re-turn.

coun-try, to your coun-try shall re-turn.



## PART II.

No. 16.

RECIT.—“WHY SITS THAT SORROW?”

ESTHER (TREBLE).

VOICE.

Why sits that sorrow on thy brow? Why is thy rev'rend head with mournful ashes

PIANO.

spread? Why is the humble sackcloth worn? Speak, Mor-de-cai, my kinsman, friend, speak,

MORDECAI (TENOR).

and let Es-ther know, Why all this so-lemn woe? One fate in-volves us all,

Haman's decree to strike at me, hath said that ev'-ry Jew shall fall; Go, stand be-fore the

ESTHER.

King with weep-ing eye. Who goes un-sum-mon'd, by the laws shall die.

No. 17.

ATR.—“DREAD NOT, RIGHTEOUS QUEEN.”

VOICE.

PIANO,  $\text{♩} = 88.$

*f*

MORDECAI.

Dread not, righ - teous Queen, the dan - ger;

*p*

Love will pa - ci - fy .. his an - ger; Fear .. is due to God a - lone, to

God a - lone, fear is due to God a - lone, . . . . . to

God a - lone, Dread not, righ - teous

*f* *p*

Queen, the dan - ger, Love will pa - ci - fy his an - ger, . . . fear is due to

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

God a - lone, fear, fear, fear is due to God a - lone, to

The second system continues the musical piece. The vocal line has a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment continues with harmonic support.

God a - lone, . . . fear is due to God a - lone, . . . . .

The third system continues the musical piece. The vocal line has a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment continues with harmonic support.

fear is due to God a - lone.

The fourth system continues the musical piece. The vocal line has a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment continues with harmonic support.

Fol - low great Je - ho - vah's call - ing,

*p*

The fifth system continues the musical piece. The vocal line has a melodic phrase, followed by a rest, and then continues with the lyrics. The piano accompaniment continues with harmonic support. A piano (*p*) dynamic marking is present in the piano part.

For thy kin - dred's safe - ty fall - ing, Death is bet - ter than a throne,

Death, death, death is bet - ter, death is bet - ter than a throne.

*D.C.*

*D.C.*

## No. 18.

## RECIT.—“ I GO BEFORE THE KING.”

ESTHER. (TREBLE.)

VOICE. I go be-fore the king to stand, Stretch forth, O king, thy sceptred hand.

PIANO.

## No. 19.

## AIR.—“ TEARS, ASSIST ME.”

*Larghetto.*

PIANO. *f*

*p*

ESTHER. (TREBLE.)

Tears, as - sist me,

Pi-ty mov-ing, Jus-tice cru-el, Fraud re-prov-ing; Hear, O God, Thy

servant's *tr* pray'r, Hear, O God, Thy ser-vant's pray'r, Hear, O God, ..

Thy servant's pray'r. *f* *p* Is it

blood that must a-tone? Take, O take my life a-lone, And Thy

cho-sen peo-ple spare,

spare, . . . . . Thy cho - sen peo-ple

spare, Is it blood that must a - tone? Take, O take my life . . .

a - lone, and Thy cho - sen peo - ple spare,

and Thy cho - sen peo-ple spare.

*p*

*Grave.*

TREBLE.

Save us, O Lord, save us, O Lord,

1st ALTO.

Save us, O Lord, save us, O Lord, And blunt the wrathful sword, and blunt

2nd ALTO.

Save us, O Lord, save us, O Lord, And blunt the wrathful

TENOR  
(8ve. lower).

Save us, O Lord, save us, O Lord,

BASS.

Save us, O Lord, save us, O Lord,

*Grave.*

PIANO.

$\text{♩} = 44.$

*f*

and blunt the wrath - ful sword. Save us, O

the wrath - ful, wrathful sword, and blunt the wrath-ful sword. Save us, O

sword, the wrathful sword, and blunt, . . and blunt the wrathful sword. Save us, O

and blunt the wrathful sword, and blunt the wrathful sword. Save us, O

and blunt the wrath-ful sword, and blunt the wrath-ful sword. Save us, O

Lord, And blunt the wrathful sword, and blunt . . . the wrathful sword, and blunt . . .

Lord, And blunt the wrathful sword, and blunt the wrathful sword, and blunt the wrathful

Lord, and blunt the wrathful

Lord, and blunt the wrathful

Lord, and blunt the wrath-ful

. . . the wrath - ful sword.

sword, and blunt the wrath - ful sword.

sword, and blunt the wrath - ful sword.

sword, and blunt the wrath - ful sword.

sword, and blunt the wrath - ful sword.



VOICE. **AHASUERUS. (TENOR.)**

Who dares intrude in - to our presence without our leave! It is de -

PIANO.

- creed, he dies for this au-dacious deed. Ha! Esther there! The law con-

**ESTHER. (TREBLE.)** **AHASUERUS.**

-demns, but love will spare. My spirits sink, a-las! I faint. Ye pow'rs, what

paleness spreads her beauteous face! Es-ther, a - wake, thou fair-est of thy

race; Esther, a - wake, and live, 'tis my command; Behold the golden sceptre in my hand,

sure sign of grace; the cru-el stern de-cree was never meant, my Queen, to strike at thee.

## No. 22.

## DUET.—"WHO CALLS MY PARTING SOUL."

*Adagio.*

*Adagio e staccato.*

PIANO.  $\text{♩} = 69.$

*p*

ESTHER. (TREBLE.)

Who calls my part - ing soul from death? Who calls my part - ing soul from

death?

AHASUERUS. (TENOR.)

A-wake, my soul, my life, . . my breath, A-wake, my soul, my life, . . my

Hear my suit, or else I die, or else I

breath, Ask my Queen, ask my Queen can . .

die, hear . . . my suit, or else I die, hear my suit,  
 . . . I de - ny, can I . . . de - ny, ask my Queen can I de -

or else I die, I die, or else, or else . . . I die, hear my  
 - ny, ask my Queen can I de - ny, ask my Queen can I de - ny, . .

suit, or else I die, hear my suit, or else . . . I die.  
 . . . ask my Queen can I . . . de - ny.

Handel's "Esther."—Novello, Ewer and Co.'s Octavo Edition.

VOICE.

PIANO.  
♩ = 112.

*p*

*f* *p* *f*

AHASUERUS. (TENOR.)

O beau-teous Queen, un - close those eyes, My fair - est

*p*

shall not bleed, No, my fair - est shall . not bleed,

O beau-teous Queen, un-close those eyes, No, my fair-est shall not bleed,

Hear love's soft voice, . . . that bids thee rise, And bids

thy suit suc-ceed, hear love's soft voice, that bids thy suit suc-ceed.

O beau - - teous Queen, un - close those eyes, un - close those

eyes, my fair - est shall not bleed, my fair - est,

my fair - est, my fair - est shall not bleed, . . shall not bleed,

Hear love's soft voice, . . hear love's soft voice, . .

that bids thee rise, and bids thy suit suc - ceed, hear love's soft voice,

that bids thee rise, and bids thy suit suc - ceed.

Ask, and 'tis grant-ed from this hour, Who shares our heart

shall share our pow'r, Ask, and 'tis grant-ed from this hour, who shares our

heart shall share our pow'r, who shares our heart . . . shall share our pow'r.

## No. 24.

## RECITATIVE.—“IF I FIND FAVOUR.”

ESTHER. (TREBLE.)

VOICE. If I find favour in thy sight, May the great monarch of the east Hon-our my

PIANO.

feast, And deign to be his ser-vant's guest, The King, and Haman I in - vite.

## No. 25

## AIR.—“HOW CAN I STAY.”

VOICE.

PIANO. *Allegro.*  
♩ = 69.

How can I stay when love in -

AHASUERUS. (TENOR.)

How can I stay when love in -

*p*



vites? How, how can I stay when love in-vites,

*f* *p* *f*

how can I stay when love in-vites, when love in-

*p*

vites? I come, my Queen, I come, my

Queen, I come, my Queen, .. to chaste de-lights.

*f*

How can I stay when love in-vites?

*p*

I come, my Queen, I come, my Queen, I come, I come, my

Queen, I come, . . my Queen, I come, my Queen, . . to chaste . de -

lights.

*f*

With joy, with pleasure I o -

- bey, To thee I give the day, to thee I give the day,

to thee I give . . the day, with joy, with plea - sure I o -

- bey, to thee I give the day, to thee I give . . the day.

*D.C.*

No. 26.

RECIT.—“WITH INWARD JOY.”

VOICE. *FIRST ISRAELITE.*

With in- ward joy his vi- sage glows, He to the

PIANO.

*SECOND ISRAELITE.*

Queen's a - part-ment goes. Beau-ty has his fu-ry charm'd, And all his wrath dis-arm'd.

No. 27.

CHORUS.—"VIRTUE, TRUTH, AND INNOCENCE."

*Allegro.*  
PIANO. *f*  
♩ = 72.  
8ves.....

8ves..... 8ves.....

TREBLE.  
Vir - tue, truth, and in - no -  
8ves.....

- cence Shall e - ver be, shall e - ver be her sure de - fence.  
ALTO.  
Vir - tue,  
8ves.....

truth, and in - no - cence Shall e - ver be, shall e - ver be her sure de -

TREBLE.

Vir - tue, truth, and in - - no -

fence, shall e - ver be her sure de - fence, Vir - tue, truth, and n - - no -

1st TENOR (8ve. lower).

Vir - tue, truth, and in - - no -

2nd TENOR (8ve. lower.)

Vir - tue, truth, and in - - no -

BASS.

Vir - tue, truth, and in - - no -

8ves.

- cence, Shall e - ver be, shall e - ver be her sure de - fence,

- cence, Shall e - ver be, shall e - ver e her sure de - fence, shall e - ver be

- cence, Shall e - ver be, shall e - ver be her sure de - fence, shall e - ver be

- cence, Shall e - ver be, shall e - ver be her sure de - fence,

- cence, Shall e - ver be, shall e - ver be her sure de - fence, shall e - ve be

8ves.

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

*Swes*.....

be her sure . . . de-fence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence shall e-ver

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

be her sure de-fence, Vir-tue, truth, and in-no-cence, Vir-tue,

*Swes*.....

truth, and in - no - cence shall e - ver be, shall e - ver be . . her sure de -

- - - ver be, shall e - ver be, shall e - ver be her sure de -

truth, and in - no - cence shall e - ver be, shall e - ver be her sure de -

truth, and in - no - cence shall e - ver be, shall e - ver be her sure de -

truth, and in - no - cence shall e - ver be, shall e - ver be her sure de -

*Sves*

- fence, Vir - tue, truth, and in - no - cence shall e - ver be her sure . . de -

- fence, Vir - tue, truth, and in - no - cence shall e - ver be her sure de -

- fence, Vir - tue, truth, and in - no - cence shall e - ver be her sure de -

- fence, Vir - tue, truth, and in - no - cence shall e - ver be her sure de -

- fence, Vir - tue, truth, and in - no - cence shall e - ver be her sure de -

*Sves*

- fence.

- fence.

- fence.

- fence.

- fence.

*Sves*.....

She is

She is Heav'n's pe - cu - liar care, she is Heav'n's, she is

She is Heav'n's pe - cu - liar care, she is Heav'n's, she is

She is

She is

*Sves*.....



Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

Heav'n's pe - cu - liar care, Pro - pi - tious Heav'n, pro - pi - tious Heav'n will hear her

8ves. ....

pray'r, She is Heav'n's pe - cu - liar care, pro - pi - tious Heav'n, . . . .

pray'r, She is Heav'n's pe - cu - liar

pray'r,

pray'r,

pray'r,

pray'r,

pray'r,

8ves. ....

pro-pi-tious Heav'n will hear her pray'r, will hear her pray'r, she is  
care, pro-pi-tious Heav'n will hear her pray'r, she is  
she is  
she is  
she is

8ves.

Heav'n's pe-cu-liar care, pro-pi-tious Heav'n will hear her pray'r,  
Heav'n's pe-cu-liar care, pro-pitious Heav'n will hear her pray'r, pro-pi-tious  
Heav'n's, she is Heav'n's, she is Heav'n's pe-cu-liar  
Heav'n's pe-cu-liar care,  
Heav'n's pe-cu-liar care, pro-pi-tious Heav'n will hear her

8ves.

she is Heav'n's, she is Heav'n's pe-cu-liar care, pro -  
 Heav'n, she is Heav'n's pe-cu-liar care, pro -  
 care, she is Heav'n's pe-cu-liar care, pro -  
 she is Heav'n's, she is Heav'n's pe-cu-liar care, pro -  
 pray'r, she is Heav'n's . . . pe-cu-liar care, pro -

*8ves.*

- pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.  
 - pi-tious Heav'n will hear her pray'r.

*8ves.* *8ves.*

*8ves.*

# PART III.

No. 28.

INVOCATION.—“JEHOVAH CROWNED.”

*Maestoso.*

VOICE.

PIANO.  
♩ = 72.

*f*

The first system of the musical score. It features a vocal line (VOICE) and a piano accompaniment (PIANO). The tempo is marked 'Maestoso' and the time signature is common time (C). The piano part begins with a forte (f) dynamic. The key signature has one flat (B-flat).

The second system of the musical score, continuing the vocal and piano parts from the first system.

The third system of the musical score. The piano part includes dynamic markings of *p* (piano) and *f* (forte).

A YOUNG ISRAELITE. (ALTO.)

*tr* Je - ho - vah crown'd with glo - ry bright,

*p* *f*

The fourth system of the musical score, featuring the vocal line for 'A YOUNG ISRAELITE. (ALTO.)'. The lyrics are 'Je - ho - vah crown'd with glo - ry bright,'. The piano part includes dynamic markings of *p* and *f*, and a trill (*tr*) in the vocal line.

sur - round - -

The fifth system of the musical score, concluding the vocal line with the lyrics 'sur - round - -'. The piano accompaniment continues with its rhythmic pattern.

ed, surround ed

with e - ter - nal light, sur - round ed

with e - ter - nal light, whose min-is-ters are

flames of fire, Arise, arise, a-rise, ..

... and ex - e-cute thine ire, a-rise, a - rise and ex - e - cute thine

*Allegro.*

VOICE. *ire.*

PIANO.  $\text{♩} = 108.$

1st TREBLE. *f*

He comes, He comes, He

2nd TREBLE. *f*

He comes, He comes, He

ALTO. *f*

He comes, He comes, He

TENOR. *f*

He comes, He comes, He

BASS. *f*

He comes, He comes, He

This chorus was originally written for Soprano, Alto, two Tenors and Bass. The present arrangement, without the alteration of a single note, brings it more within the range of ordinary voices.

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

comes, He comes, He comes, He comes, He comes

to end our woes, He comes to end our

He comes, He

to end our woes, . . . and pour His ven

He comes, He

to end our woes, He comes, He

woes, and pour His ven - - geance and . . pour His ven - - geance on our  
comes to end our woes and pour His ven - geance on our  
- geance on . . our foes, and pour His ven - - geance on our  
comes to end our woes, and pour His ven - geance on our  
comes to end our woes, and pour His ven - geance on our

foes, He comes, He comes, He comes, He comes, He  
foes, He comes, He comes, He comes, He comes, He  
foes, He comes, He comes, He comes, He comes, He  
foes, He comes, He comes, He comes, He comes, He  
foes, He comes, He comes, He comes, He comes, He



comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

He comes to end our woes, . . .

He comes to end our woes, . . .

He comes to end our

He comes to end our

He comes

He comes, He

and pour His ven - geance on . . . our . . .

woes, . . . to end our woes, and pour His ven - - -

woes, . . . to end our woes, and pour His ven - - -

to end our woes, He comes, He

The first system of the musical score consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is a keyboard accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: "He comes, He and pour His ven - geance on . . . our . . . woes, . . . to end our woes, and pour His ven - - - woes, . . . to end our woes, and pour His ven - - - to end our woes, He comes, He".

comes to pour His ven - - geance, to . . . pour His ven - geance on our

. . . foes, and pour His ven - - geance on our

- - - geance . . . on our foes, and pour His ven-geance on our

- geance on . . . our . . . foes, and pour His ven - geance on our

comes to end our woes, and pour His ven - geance on our

The second system of the musical score consists of six staves. The top five staves are vocal parts with lyrics. The bottom staff is a keyboard accompaniment. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: "comes to pour His ven - - geance, to . . . pour His ven - geance on our . . . foes, and pour His ven - - geance on our - - - geance . . . on our foes, and pour His ven-geance on our - geance on . . . our . . . foes, and pour His ven - geance on our comes to end our woes, and pour His ven - geance on our".

foes, and pour His ven - - - geance on our foes.

foes, and . . . pour His ven - - geance on our foes.

foes, and pour His ven - - geance on our foes.

foes, and pour His ven - - geance on our foes.

foes, and pour His ven - - geance on our foes.

Earth trem-ble, trem - - ble, Earth

Earth trem-ble, trem - - ble, Earth

Earth trem-ble, trem - - ble, Earth

Earth trem-ble, trem-ble, trem-ble, Earth

Earth trem-ble, trem - - ble, Earth

*ff*

trem - - ble, Earth trem - - ble, Earth

trem - - ble, Earth trem - - ble, Earth

trem - - ble, Earth trem - - ble, Earth

trem-ble, trem-ble, Earth trem-ble, trem-ble, Earth

trem - - ble, Earth trem - - ble, Earth

trem - ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem - ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem - ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem-ble, trem-ble, lof - ty moun-tains nod, Ja - cob a - rise,

trem - - ble, lof - ty moun-tains nod, Ja - cob a - rise,

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

Ja - cob a - rise, a - rise, Ja - cob a - rise, a-rise to meet thy

God, Earth trem-ble, trem - - - ble, Earth

God, Earth trem-ble, trem-ble, trem - - - ble,

God, Earth trem-ble, trem - - - ble, Earth

God, Earth trem-ble, trem - - - ble, Earth

God, Earth trem-ble, trem - - - ble, Earth

trem-ble, trem-ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

trem - - - ble, lof - ty mountains nod, Ja - cob a - rise, a -

- rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He  
 - rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He  
 - rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He  
 - rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He  
 - rise, a - rise, Ja - cob a - rise, a - rise to meet thy God, He

comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes,  
 comes, He comes, He comes, He comes,

He comes, He comes, He comes, He comes, He comes,

He comes, He comes, He comes, He comes, He comes,

He comes, He comes, He comes, He comes, He comes,

He comes, He comes, He comes, He comes, He comes,

He comes, He comes, He comes, He comes, He comes,

The piano accompaniment consists of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The bass staff provides a steady, rhythmic foundation with eighth and sixteenth notes.

He comes to end our woes, He

He comes, He

He comes to end our woes, . . . . .

He comes, He

He comes to end our woes, He

The piano accompaniment continues with a treble and bass staff. The treble staff has a more melodic and sustained character in this system, with longer note values and some rests. The bass staff maintains its rhythmic accompaniment.



comes to end our woes, and pour His ven - - - geance, and . .

comes, He comes to end our woes,

. . and pour His ven - - geance on . . our foes, and pour His

comes, He comes to end our woes,

comes He comes to end our woes,

. . pour His ven - - geance on our foes, He

and pour His ven - geance on our foes, He

ven - - geance on our foes, He

and pour His ven - geance on our foes, He

and pour His ven - geance on our foes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

comes, He comes, He comes, He comes, He

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line.

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

comes, He comes, He comes, He comes, He comes,

The piano accompaniment continues with a similar texture to the first system, featuring chords in the right hand and a steady eighth-note bass line in the left hand.

to end our woes, . . . . He

to end our woes, . . . . and pour His ven -

to end our woes, . . . . to end our

to end our woes, . . . . to end our

to end our woes, . . . . He

comes, He comes to pour His ven - -

- - geance on . . . our . . . foes,

woes, . . and pour His ven - - - - geance . . on our

woes, . . and pour His ven - - - - geance on . . . our . . .

comes, He comes to end our

geance, and . . . pour His ven - geance .. on our foes, and pour His  
 and pour His ven - - - geance on our foes, and . . .  
 foes, and pour His ven - geance on our foes, and  
 foes, and pour His ven - geance on our foes, and  
 woes, and pour His ven - geance on our foes, and

ven - - - geance on our foes.  
 pour His ven - - - geance on our foes.  
 pour His ven - - geance on our foes.  
 pour His ven - - geance on our foes.  
 pour His ven - - geance on our foes.

*tr*

VOICE. **AHASUERUS (TENOR).**

Now, O Queen, thy suit de-clare; Ask half my empire and 'tis thine.

PIANO.

**ESTHER (TREBLE).**

O gracious King, my people spare, For in their lives you strike at mine, Re -

- verse the dire de-cree, The blow is aim'd at Mor-de-cai and me, And is the

fate of Mor-de-cai de-creed, Who, when the ruf-fian's sword Sought to des -

AHASUERUS.

- troy my roy - al Lord, Brought forth to light the desp'rate deed, Yes, yes, I

own to him a - lone I owe my life and throne, Say then, my

ESTHER.

Queen, who dares pur - sue The life to which re - ward is due? 'Tis Ha-man's

AHASUERUS.

hate That sign'd his fate, I swear by yon great globe of light which rules the

day, That Ha-man's sight shall ne-ver more be-hold the gol-den ray.

VOICE. HAMAN.

Turn not, O

PIANO. *p mordente.*  
♩ = 44.

Queen, thy face . . a - way, Be - hold me, be - hold me pros-trate

on the ground, be - hold me pros-trate on . . the ground, O speak, O

speak, his grow-ing fu - ry stay, Let mer-cy in thy sight be found. O speak, O

speak, his grow-ing fu - ry stay, let mer - cy in thy sight be found, let mer - cy . .

in Thy sight . . be found.

No. 32. AIR.—“FLATTERING TONGUE, NO MORE I HEAR THEE.”

Allegro. ESTHER. (TREBLE.)

VOICE. Flat-t'ring tongue, no more I hear thee,  
*Allegro.*

PIANO.  $\text{♩} = 80.$



Flat-t'ring tongue, no more I hear thee, Vain are all thy cru-el

*p*

wiles, vain are all thy cru-el wiles, vain . . are all . . thy cru-el wiles,

Hate-ful wretch, no more I fear thee, no more,

no more, no more I fear thee, Vain thy

frowns, . . and vain thy smiles, Flat-t'ring tongue, no more I

hear thee, no more, no more, no more, no more I

This system features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'hear thee, no more, no more, no more, no more I'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both in the same key signature.

fear thee, Vain are all thy cru - el wiles, Hate - ful

The second system continues the vocal melody with the lyrics 'fear thee, Vain are all thy cru - el wiles, Hate - ful'. The piano accompaniment provides harmonic support with flowing sixteenth-note patterns in the right hand.

wretch, hate - ful wretch, no more I fear thee, Vain thy

The third system contains the lyrics 'wretch, hate - ful wretch, no more I fear thee, Vain thy'. The vocal line shows a melodic rise towards the end of the system.

frowns and vain .. thy smiles, hate - ful wretch, no more I

The fourth system has the lyrics 'frowns and vain .. thy smiles, hate - ful wretch, no more I'. The piano accompaniment features a more active right hand with frequent sixteenth-note runs.

fear thee, no more, no more, no

The final system on the page contains the lyrics 'fear thee, no more, no more, no'. The vocal line concludes with a sustained note, and the piano accompaniment provides a steady harmonic foundation.

more, no more I fear thee, no, no,

vain thy frowns and vain thy smiles, vain thy frowns . . and

vain thy smiles.

*f*

Ty-rant, ty - rant,

when of pow'r pos - sess'd, Now thou trem - blest, now thou

trem - blest when dis - tress'd, Ty - rant, when of pow'r pos -

- sess'd, Now thou trem - blest, now thou trem - blest

when dis-tress'd, now thou trem - blest when dis-tress'd.

*D.C.*

No. 33.

RECIT.—“GUARDS, SEIZE THE TRAITOR.

AHASUERUS. (TENOR.)

VOICE.

PIANO.

Guards, seize the traitor, bear him hence, Death shall reward the dire offence,

To Mor-de-cai be honour paid, The royal garment bring, My di -

- dem shall grace his head, Let him in triumph thro' the streets be led, Who sav'd the King.

No. 34.

AIR.—“HOW ART THOU FALL'N.”

VOICE.

PIANO.

♩ = 96.

How art thou

fall'n from thy height, Trem - ble, am - bi - tion,

trem - ble, am - bi - tion, trem - ble, am - bi - - - tion, at the

sight, In pow'r let mer - cy sway, in pow'r, in pow'r let

mer - - - cy sway, How art thou

fall'n, how art thou fall'n from thy height,



Trem-ble, am-bi-tion, at the sight, In pow'r let



mer-cy sway, in pow'r let . . . mer-cy sway, in



pow'r, in pow'r let mer-cy sway, . . .



. . . in pow'r . . . let mer-cy sway.



When ad-verse for-tune is thy . . lot, Lest thou by

*p*

mer - cy be for - got, And pe - rish

in that . . day, . . . . . and pe - rish in that

day, When ad-verse for - tune is thy lot,

Lest thou by mer - cy be . . for - got, And pe - rish in that day.

*D.C.*

*D.C.*



*Allegro.*

TREBLE. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

1st ALTO. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

2nd ALTO. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

TENOR (Sve. lower). *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

BASS. *f* The Lord our e - ne - my has slain, the Lord our e - ne - my has

PIANO. *f* *Allegro.*

♩ = 63.

8ves

slain,

slain, Ye sons of Ja - cob, sing a cheer - ful strain, a cheer - - -

slain, Ye sons of Ja - cob, sing a cheer - -

slain,

slain,

8ves

Ye sons of  
 - - ful strain, a cheer - ful strain, a cheer - - - - - ful  
 - - - - - ful strain, Ye sons of Ja - cob, sing a cheer - ful, cheer - ful  
 Ye sons of Ja - cob, sing a cheerful strain, a cheerful, cheer - ful

Ja - cob, sing a cheer - ful strain, a cheerful strain, a cheer - ful, cheer - ful  
 strain, sing a cheer - - - ful strain, ye sons of Ja - cob, sing a cheerful  
 strain, ye sons of Ja - cob, sing a cheerful strain, a cheer - - - ful strain, a cheer - - - ful  
 strain, a cheer - - - ful, cheer - - - ful strain, a cheer - - - - - ful

strain, The Lord our e - ne-my has slain, the Lord our e - ne-my has slain, Ye sons of

strain, The Lord our e - ne-my has slain, the Lord our e - ne-my has slain,

strain, The Lord our e - ne-my has slain, the Lord our e - ne-my has slain,

strain, The Lord our e - ne-my has slain, the Lord our e - ne-my has slain,

strain, The Lord our e - ne-my has slain, the Lord our e - ne-my has slain,

Ja - cob, sing a cheer - - - - - ful, sing a cheer - ful

Ye sons of Ja - cob, sing a cheer - - - - -

Ye sons of Ja - cob, sing a cheer-ful

Ye sons of Ja - cob, sing a cheer-ful

Ye sons of Ja - cob, sing a cheer-ful

Ye sons of Ja - cob, sing a cheer-ful

strain, sing a cheer - - - - - ful strain, a cheerful strain,  
 - - - - - ful strain, a cheer - ful strain, sing a cheerful strain,  
 strain, a cheer - - - - - ful, cheer - ful strain, sing a cheerful strain,  
 strain, sing a cheer - ful, cheer - ful strain, sing a cheer-ful strain,  
 strain, a cheer - - - - - ful, cheer-ful strain, sing a cheer-ful strain,

Sing songs of praise, . . . . bow down the

♩ = 84.

Sing songs of praise, . . . . . bow down the

knee, bow . . down . . . the knee, . . . . bow . .

This system contains five staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line.

knee, sing songs of praise, . . . . . bow down the knee, bow . .

. . . . down . . . the knee.

Sing songs of praise, . . . .

This system contains five staves. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line.

Musical score for the hymn "Sing songs of praise." The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The vocal part consists of two staves. The first staff has the lyrics "knee, . . . bow . . . down the knee, . ." and the second staff has "praise, . . . bow down the knee, bow . . . down . . .". The piano accompaniment consists of four staves. The first two staves are for the right hand, and the last two are for the left hand. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Handel's "Esther."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a vocal soloist and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems, each containing five staves. The vocal line is on the top staff of each system. The piano accompaniment is on the bottom four staves, with the right hand on the top two and the left hand on the bottom two. The lyrics are: "Sing songs of praise, . . . bow down . . . the knee, . . . bow down the knee, bow . . . down, . . . bow . . . Sing songs of praise, . . . Sing songs of bow . . . down, . . . bow down the knee, . . .".

Sing songs of praise, . . .

bow down . . . the knee,

. . . bow down the knee, bow . . . down, . . . bow . . .

Sing songs of praise, . . .

Sing songs of

bow . . .

down, . . . bow down the knee,

Sing songs of praise, . . . . .

. . . . . bow down, bow . . . . .

praise, . . . . . bow down the

. . . . . down, . . . . . bow down the knee, Sing songs of

Sing songs of

This system contains the first five staves of music. It features a vocal line with lyrics and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "Sing songs of praise, . . . . . bow down, bow . . . . . praise, . . . . . bow down the . . . . . down, . . . . . bow down the knee, Sing songs of . . . . . Sing songs of".

. . . . . bow . . . . . down, . . . . . bow down the

. . . . . down, bow down the knee, bow down the

knee, sing songs of praise, . . . . .

praise, bow down the knee, bow down the

praise, . . . . . bow down the

This system contains the next five staves of music. The lyrics continue: ". . . . . bow . . . . . down, . . . . . bow down the . . . . . down, bow down the knee, bow down the . . . . . knee, sing songs of praise, . . . . . praise, bow down the knee, bow down the . . . . . praise, . . . . . bow down the".



knee, Sing songs of praise, . . . . .  
 knee, bow . . . down . . . the knee, bow  
 . . . . . praise, bow down . . the knee, bow  
 knee, Sing songs of praise, bow down . . the knee, bow  
 knee, Sing songs of praise, . . . bow down the knee, bow

The first system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The lyrics are: "knee, Sing songs of praise, . . . . . knee, bow . . . down . . . the knee, bow . . . . . praise, bow down . . the knee, bow knee, Sing songs of praise, bow down . . the knee, bow knee, Sing songs of praise, . . . bow down the knee, bow".

. . . bow down the knee, The wor - - - ship of our  
 down the knee, The wor - - ship of our  
 down . . the knee, The wor - - ship of our  
 down . . the knee, The wor - - ship of our  
 down the knee, The wor - - ship of our

The second system of the musical score consists of six staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#). The lyrics are: ". . . bow down the knee, The wor - - - ship of our down the knee, The wor - - ship of our down . . the knee, The wor - - ship of our down . . the knee, The wor - - ship of our down the knee, The wor - - ship of our".

God, the worship of our God is free, Sing . . . songs

God, the worship of our God is free, Sing songs of praise, . . .

God, the worship of our God is free,

God, the worship of our God is . . . free, Sing songs of

God, the worship of our God is free, Sing songs of

The first system of the musical score for Handel's 'Esther'. It consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth and sixth staves are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

of praise, sing songs of praise, . . .

. . . bow down the

Sing songs of praise, . . . bow down the

praise, bow down the

praise, sing songs . . . of praise, bow down the

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'of praise, sing songs of praise, . . .', '. . . bow down the', 'Sing songs of praise, . . . bow down the', 'praise, bow down the', and 'praise, sing songs . . . of praise, bow down the'. The piano accompaniment continues with arpeggiated figures.

bow down the

knee, bow . . . down, . . . bow down, bow down the

knee, Sing songs of praise, bow down, bow down, bow down the

knee, Sing songs of praise, bow down, bow down, bow down the

knee, Sing songs of praise, . . . . . bow down the

This system contains five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a basso continuo line. The music is in G major and 3/4 time. The lyrics are: 'bow down the', 'knee, bow . . . down, . . . bow down, bow down the', 'knee, Sing songs of praise, bow down, bow down, bow down the', 'knee, Sing songs of praise, bow down, bow down, bow down the', and 'knee, Sing songs of praise, . . . . . bow down the'.

knee, The wor - ship, the wor - ship, the

knee, The wor - ship, the wor - ship, the

knee, The wor - ship, the wor - ship, the

knee, The wor - ship, the wor - ship, the

knee, The wor - ship, the wor - ship, the

This system contains five staves. The first four are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a basso continuo line. The music is in G major and 3/4 time. The lyrics are: 'knee, The wor - ship, the wor - ship, the', 'knee, The wor - ship, the wor - ship, the', 'knee, The wor - ship, the wor - ship, the', 'knee, The wor - ship, the wor - ship, the', and 'knee, The wor - ship, the wor - ship, the'.

wor - ship of our God is free.

wor-ship of . . . . our God is free.

wor - ship of our God is free.

wor-ship of our God is free.

wor - ship of our God is free.

The Lord our e-ne-my has slain, the Lord our e-ne-my has slain,

The Lord our e-ne-my has slain, the Lord our e-ne-my has slain, Ye sons of

The Lord our e-ne-my has slain, the Lord our e-ne-my has slain,

The Lord our e-ne-my has slain, the Lord our e-ne-my has slain,

The Lord our e-ne-my has slain, the Lord our e-ne-my has slain,

♩ = 66.

Handel's "Esther."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and keyboard. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into two systems, each with five staves. The first system includes a vocal line with lyrics, a keyboard accompaniment, and a bass line. The second system continues the vocal line and keyboard accompaniment. The lyrics are: "Ja - cob, sing a cheerful strain, a cheer - - - ful strain, a cheer - ful", "Ye sons of Ja - cob, sing a cheer - - - ful", "Ye sons of", "Ye sons of Ja - cob, sing a cheerful strain, a cheer - - - ful strain, sing a cheer - ful", "strain, ye sons of Ja-cob, sing a cheer - ful, cheer - ful strain, ye", "Ja - cob, sing a cheerful strain, a cheerful strain, ye sons of Ja-cob, sing a cheerful,", and "Ye sons of Ja - cob, sing a cheerful strain, a cheer - - ful,".

strain, a cheerful strain, a cheer-ful, cheer-ful strain, The Lord our e-ne-my has  
 strain, ye sons of Ja-cob, sing a cheer-ful strain, The Lord our e-ne-my has  
 sons of Ja-cob, sing a cheer-ful strain, The Lord our e-ne-my has  
 cheer-ful strain, a cheer-ful, cheer-ful strain, The Lord our e-ne-my has  
 cheer-ful strain, a cheer-ful strain, The Lord our e-ne-my has

slain, the Lord our e-ne-my has slain, Ye sons of Ja-cob, sing a cheer-ful strain,  
 slain, the Lord our e-ne-my has slain, Ye sons of  
 slain, the Lord our e-ne-my has slain,  
 slain, the Lord our e-ne-my has slain,  
 slain, the Lord our e-ne-my has slain,  
 slain, the Lord our e-ne-my has slain,

ful strain, a cheer - ful strain, sing a cheer - - -

Ja - cob, sing a cheer - - - - - ful strain, a

Ye sons of Ja - cob, sing a cheerful strain, a cheer - - - ful

Ye sons of Ja - cob, sing a cheerful strain, sing a cheer - ful

Ye sons of Ja - cob, sing a cheerful strain, a cheer - - - -

- - - - - ful strain, a cheer-ful strain.

cheer - ful strain, sing a cheer - ful strain.

strain, a cheer - ful, a cheer - ful strain.

strain, a cheer - ful, a cheer - ful strain.

- - - ful, cheer-ful strain, sing a cheer - ful strain.

For e-ver, for e-ver, for e-ver bless-ed, for

For e - - ver bless - - -

For e - - ver bless-ed, for e-ver,

For e-ver, for e-ver, for e-ver, for e-ver, for e-ver,

For e-ver, for e-ver bless-ed, for e-ver,

The first system of the musical score for Handel's "Esther." It consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part) with lyrics. The bottom staff is a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

e - - ver bless-ed be Thy ho - - ly

- - - ed be Thy ho - - - ly

for e-ver, for e-ver, for e-verbless-ed be Thy ho - - ly

for e-ver, for e-ver bless-ed be Thy ho - - - ly

for e-ver, for e-ver, for e-verbless-ed be Thy ho - - - ly

The second system of the musical score, continuing the vocal parts and piano accompaniment from the first system. It also consists of six staves with the same key and time signatures.



The image displays a musical score for a vocal and piano arrangement of "The Lord's Prayer." The score is written for five voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Name, for Name, for e - ver bless - ed, Name, for e - ver bless - ed, Name, for e - ver bless - ed, Name, for e - ver bless - ed,". The piano part features a rhythmic accompaniment of eighth and sixteenth notes, with a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting first, followed by the Tenors and Basses. The piano part provides a steady accompaniment throughout the piece.

e - - ver bless - - - - -  
 for e-ver, for e-ver, for e-ver, for e-ver, for e-ver bless-ed  
 for e-ver bless-ed, for e-ver, for e-ver bless-ed, for e-ver,  
 for e-ver, for e-ver, for e - - ver  
 for e-ver, for e-ver, for e-ver, for e-ver

ed be Thy ho - - - ly Name,  
 be Thy ho - - ly Name, for  
 for e-verblessed be Thy ho - ly Name, for e-verblessed be Thy  
 bless - ed be Thy ho - - ly Name,  
 bless - ed, for e-ver blessed be Thy ho - ly Name, for e-verblessed be Thy

*8ves*.....

for e-ver bless - ed, for e-ver blessed be Thy ho - ly  
 e - - - - - ver blessed be Thy ho - ly  
 Name, for e-verbless - ed, for e-verbless - ed, for e-ver, for e-ver  
 for e-ver bless - ed, for e-ver bless - ed be Thy  
 Name, for e-verbless - ed, for e-verblessed be Thy ho - - - - ly

*8ves*.....

Name, for e-ver bless-ed, for e-ver bless-ed, for e-ver, for e-ver,  
 Name, for e-ver bless-ed, for e-ver bless-ed, for e-ver, for e-ver  
 bless-ed, for e-ver, for e-ver bless-ed, for e-ver, for e-ver,  
 ho-ly Name, for e-ver, for e-ver bless-ed, for e-ver, for e-ver  
 Name, for e-ver bless-ed, for e-ver bless-ed, for e-ver, for e-ver,

*Sves*.....

for e-ver, for e-ver bless-ed be . . Thy  
 bless-ed, for e-ver bless-ed be Thy  
 for e-ver, for e-ver, for e-ver, for e-ver bless-ed, for e-ver  
 bless-ed, for e-ver, for e-ver bless-ed, for e-ver  
 for e-ver, for e-ver, for e-ver, for e-ver bless-ed, for e-ver

*Sves*.....

ho - - ly Name, for e-ver blessed be Thy ho - - ly

ho - - - - - ly Name, for e-ver

bless - ed, for e-ver, for e-ver, for e-ver blest-ed be Thy ho - - ly

bless - ed, for e-ver, for e-ver, for e-ver blest-ed be Thy ho - - ly

bless - ed, for e-ver, for e-ver, for e-ver blest-ed be Thy ho - - ly

*8ves.* .....

Name, for e-ver blest-ed, for e-ver blest-ed, for e - ver

blest - - - ed, for e-ver blest-ed, for e - ver

Name, for e-ver blest-ed, for e-ver blest-ed, for e - ver

Name, for e-ver blest-ed, for e-ver blest-ed, for e - ver

Name, for e-ver blest-ed, for e-ver blest-ed, for e - ver

*8ves.* ..... *8ves.* .....

bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
 bless - ed be Thy ho - ly Name, Let heav'n and earth His praise pro - claim.  
*Sves.*

Solo.  
 Let Is- rael songs of joy re-peat,  
*p* *f*  
*Sves.*

Let Is - rael songs of joy re-peat, Sound, all ye tongues, Je -

*p*

This system contains the first four staves of the musical score. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a melody. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are 'Let Is - rael songs of joy re-peat, Sound, all ye tongues, Je -'.

- ho - vah's praise, Je - ho - vah's praise, . . . . Let Is - rael songs of

*f* *p* *f* *f* *p*

This system contains the next four staves of the musical score. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a melody. The third and fourth staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are '- ho - vah's praise, Je - ho - vah's praise, . . . . Let Is - rael songs of'. The piano part has dynamic markings *f*, *p*, *f*, *f*, and *p*.

joy repeat, Sound, all ye tongues, Je - ho-vah's praise. sound,

The first system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains a vocal melody with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains whole rests. The fifth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a piano accompaniment. The piano part features a melody in the right hand with dynamic markings *f* and *p*, and a bass line in the left hand.

sound, sound, sound, sound, sound, . . . . .

The second system of the musical score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains a vocal melody with lyrics. The third staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The fourth staff is a bass clef with a key signature of one sharp (F#) and contains whole rests. The fifth staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and contains a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand.

Handwritten musical score for the first system. It features five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing the lyrics "sound, all ye tongues, Je-ho-vah's". The third staff is a vocal line with a treble clef and a key signature of one sharp (F#). The fourth staff is a vocal line with a bass clef and a key signature of one sharp (F#). The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The piano part includes dynamic markings *f* (forte) and *p* (piano).

Handwritten musical score for the second system. It features five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with a treble clef and a key signature of one sharp (F#), containing the lyrics "praise, He plucks the migh - ty from his seat,". The third staff is a vocal line with a treble clef and a key signature of one sharp (F#). The fourth staff is a vocal line with a bass clef and a key signature of one sharp (F#). The fifth staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp (F#).



And cuts . . off half his days, He plucks the migh-ty from his

seat, And cuts off . . half his days, . . and cuts off . . half his

*p f p f p*

*f p*

This musical score is for a vocal and piano arrangement of a scene from Handel's opera 'Esther'. The score is written for a voice part (soprano or alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The vocal line consists of two systems of staves. The first system has five staves, with the vocal line on the second staff. The piano accompaniment is on the first, third, fourth, and fifth staves. The second system also has five staves, with the vocal line on the second staff. The piano accompaniment is on the first, third, fourth, and fifth staves. The lyrics are written below the vocal line. The piano part features dynamic markings of *p* (piano) and *f* (forte). The score is from the Novello, Ewer and Co.'s Octavo Edition.

The image displays a musical score for the song "Ave Maria" by Franz Schubert. The score is written for voice and piano. The key signature is D major (two sharps: F# and C#), and the time signature is 3/4. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves: the right hand on a treble clef and the left hand on a bass clef. The lyrics are written below the vocal staff. The music is in a simple, lyrical style, characteristic of Schubert's vocal compositions. The piano part provides a gentle harmonic support with chords and moving lines in both hands.

Name, for e - ver bless - ed, for e - ver bless - ed, for  
 bless - - - ed, for e - ver bless - ed, for e - ver bless - ed,  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver bless - ed,  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver bless - ed,  
 Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver bless - ed,

e - - ver      bless - - - - -  
 for e - ver, for e - ver, for e - ver, for e - ver, for e - ver bless - ed  
 for e - ver bless - ed, for e - ver, for e - ver bless - ed, for e - ver,  
 for e - ver, for e - ver, for e - - ver  
 for e - ver, for e - ver, for e - ver, for e - ver

- - ed be Thy ho - - - ly Name,  
 be Thy ho - - ly Name, for  
 for e - ver blessed be Thy ho - ly Name, for e - ver blessed be Thy  
 bless - ed be Thy ho - - ly Name,  
 bless - ed, for e - ver bless - ed be Thy ho - ly Name, for e - ver blessed be Thy

8ves.

for e - ver bless - ed, for e - ver blessed be Thy ho - ly

e - - - - - ver blessed be Thy ho - ly

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver

for e - ver bless - ed, for e - ver bless - ed be Thy

Name, for e - ver bless - ed, for e - ver blessed be Thy ho - - - ly

*Sves.*

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver,

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver

bless - ed, for e - ver, for e - ver bless - ed, for e - ver, for e - ver,

ho - ly Name, for e - ver, for e - ver bless - ed, for e - ver, for e - ver

Name, for e - ver bless - ed, for e - ver bless - ed, for e - ver, for e - ver,

*Sves.*

for e-ver, for e-ver bless-ed be . . . Thy

bless-ed, for e-ver bless-ed be Thy

for e-ver, for e-ver, for e-ver, for e-ver bless-ed, for e-ver

bless-ed, for e-ver, for e-ver bless-ed, for e-ver

for e-ver, for e-ver, for e-ver, for e-ver bless-ed, for e-ver

*Sves.* .....

ho - - ly Name, for e-ver blessed be Thy ho - - ly

ho - - - - - ly Name, for e-ver

bless-ed, for e-ver, for e-ver, for e-ver blessed be Thy ho - - ly

bless-ed, for e-ver, for e-ver, for e-ver blessed be Thy ho - - ly

bless-ed, for e-ver, for e-ver, for e-ver blessed be Thy ho - - ly

*Sves.* .....

Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy  
 bless - - - ed, for e - ver bless - ed, bless - ed be Thy  
 Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy  
 Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy  
 Name, for e - ver bless - ed, for e - ver bless - ed, bless - ed be Thy

*8ves.*.....

ho - ly Name, Let heav'n and earth His praise pro-claim.  
 ho - ly Name, Let heav'n and earth His praise pro-claim.  
 ho - ly Name, Let heav'n and earth His praise pro-claim.  
 ho - ly Name, Let heav'n and earth His praise pro-claim.  
 ho - ly Name, Let heav'n and earth His praise pro-claim.

*8ves.*.....

ESTHER.

The Lord His peo - ple shall restore, And we in Sa-lem

MORDECAI.

The Lord His peo - ple shall restore, And we in Sa-lem shall a-dore, and

*p*

*Sves.....:*

shall a-dore, and we in Sa-lem, and we in Sa-lem shall a - dore, and

we in Sa-lem shall a-dore, and we in Sa-lem shall a - dore, . . . and

we in Sa - lem shall a-dore, and we in Sa - lem, and we in Sa - lem

shall a-dore. **TUTTI.** For e-ver bless - ed, for e-ver bless - -

For e - - - - - ver

**TUTTI.** For e-ver bless - ed, for e-ver bless - -

shall a-dore. **TUTTI.** For e-ver bless - ed, for e-ver bless - ed, for e-ver

For e-ver bless - ed, for e-ver bless - ed, for e-ver,

**f**



*Gives.*

876.8

ver  
bless - ed, for e-ver bless - ed, for e-ver, for e-ver bless - ed,  
bless - ed, for e-ver bless - ed, for e-ver  
for e-ver bless - ed, for e-ver bless - ed, for e-ver, for e-ver  
for e-ver bless ed, for e-ver, for e-ver, for e-ver

Sves .....

bless - ed be Thy ho - ly Name, Let heav'n and  
for e-ver bless - ed be Thy ho - ly Name, Let heav'n and  
bless - ed, be Thy ho - ly Name, Let heav'n and  
bless - ed, for e-ver bless-ed be Thy ho - ly Name, Let heav'n and  
bless - ed, for e-ver bless-ed be Thy ho - ly Name, Let heav'n and

Sves .....

earth His praise pro-claim.

earth His praise pro-claim.

earth His praise pro - claim.

earth His praise pro-claim.

SOLO. Mount Le - banon SOLO.

earth His praise pro - claim. Mount

*p*

*Sves*

his firs . . . re-signs, Mount

Le - ba-non his firs . . . resigns, Mount

*f*

Le - banon his firs . . . . . re-signs, De -

Le - banon his firs . . . . . resigns,

*p* *f* *p*

- scend ye cedars, haste ye pines, de - scend ye cedars, haste ye pines,

de - scend ye cedars, haste ye pines, de - scend ye cedars, haste ye

To build the tem - - ple, to build the tem-ple of the  
 pines, To build the tem - - - ple of the

Lord, For God His peo - ple .. has re - stor'd, De-scend ye cedars, haste ye  
 Lord, For God His peo - - ple has re - stor'd, De -

*f* *p*

To build the tem - ple, to build the tem - - - ple of the  
 pines, - scend ye cedars, haste ye pines, To build the tem - ple, to build the tem -

For God His peo - - - ple has re - stor'd, for God His  
 Lord, - - ple of the Lord, For God His peo - ple has restor'd. for God His

**TUTTI.**  
For e-ver, for e-ver, for e-ver

**TUTTI.**  
For e-ver bless-ed, for e-ver

**TUTTI.**  
For e-ver bless-ed, for e-ver

**TENOR. TUTTI.**  
peo - ple has re-stor'd. For e-ver, for e-ver, for e-ver,

**TUTTI.**  
peo - ple has re-stor'd. For e-ver, for e-ver bless-ed,

*f*

bless-ed, for e-ver bless-ed be Thy

bless-ed be Thy

bless-ed, for e-ver, for e-ver, for e-ver, for e-verbless-ed be Thy

for e-ver, for e-ver, for e-ver, for e-ver bless-ed be Thy

for e-ver, for e-ver, for e-ver, for e-verbless-ed be Thy

ho - - ly Name,

ho - - - ly Name,

ho - - ly Name,

ho - - - ly Name,

ho - - ly Name,

for e - - ver bless - - -

for e-ver bless - ed, for e-ver, for e-ver, for e-ver, for e-ver,

for e-ver bless - ed, for e-ver bless - ed, for e-ver, for e-ver

for e-ver bless - ed, for e-ver, for e-ver, for

for e-ver bless - ed, for e-ver, for e-ver,



Handel's "Esther" musical score, first system. The system consists of six staves. The top staff is a vocal line with lyrics: "ed be Thy ho - - ly". The second staff is a vocal line with lyrics: "for e-ver bless - ed be Thy ho - - ly". The third staff is a vocal line with lyrics: "bless - ed, for e-ver, for e-ver blessed be Thy ho - - ly Name,". The fourth staff is a vocal line with lyrics: "e - - ver bless - ed be Thy ho - - ly". The fifth staff is a vocal line with lyrics: "for e-ver, for e-ver bless - ed, for e-ver blessed be Thy ho - ly". The sixth staff is a piano accompaniment with a complex rhythmic pattern.

Handel's "Esther" musical score, second system. The system consists of six staves. The top staff is a vocal line with lyrics: "Name, for e-ver bless - ed, for e-ver". The second staff is a vocal line with lyrics: "Name, for e - - - - - ver". The third staff is a vocal line with lyrics: "for e-ver blessed be Thy ho-ly Name, for e - ver, for e-ver bless - ed,". The fourth staff is a vocal line with lyrics: "Name, for e-ver bless - ed, for e-ver". The fifth staff is a vocal line with lyrics: "Name, for o-ver blessed be Thy Name, for e-ver bless - ed, for e-ver blessed be Thy". The sixth staff is a piano accompaniment with a complex rhythmic pattern.

Handel's "Esther."—Novello, Ewer and Co.'s Octavo Edition.

The musical score is written for a choir and keyboard. It consists of two systems of staves. The first system has five vocal staves and a keyboard staff. The second system has five vocal staves and a keyboard staff. The music is in G major (one sharp) and 4/4 time. The lyrics are repeated across the staves.

**System 1:**

- Vocal 1: bless-ed be Thy ho - - ly Name, for e - ver bless - ed, for e - ver bless - ed,
- Vocal 2: bless-ed be Thy ho - - ly Name, for e - ver bless - ed, for e - ver bless - ed,
- Vocal 3: for e - ver, for e - ver bless - ed, for e - ver, for e - ver bless - ed,
- Vocal 4: bless - ed be Thy ho - - ly Name, for e - ver, for e - ver bless - ed,
- Vocal 5: ho - - - ly Name, for e - ver bless - ed, for e - ver bless - ed,

**System 2:**

- Vocal 1: for e - ver, for e - ver, for e - ver, for e - ver bless - ed be . . .
- Vocal 2: for e - ver, for e - ver bless - - ed, for e - ver bless - ed
- Vocal 3: for e - ver, for e - ver, for e - ver, for e - ver, for e - ver, for e - ver
- Vocal 4: for e - ver, for e - ver bless - - ed, for e - ver, for e - ver
- Vocal 5: for e - ver, for e - ver, for e - ver, for e - ver, for e - ver, for e - ver

Thy ho - - ly Name, for e - ver  
 be Thy ho - - - - - ly  
 bless - ed, for e - ver bless - ed, for e - ver, for e - ver, for e - ver  
 bless - ed, for e - ver bless - ed, for e - ver, for e - ver, for e - ver  
 bless - ed, for e - ver bless - ed, for e - ver, for e - ver, for e - ver

bless-ed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,  
 Name, for e - ver bless - - - ed, for e - ver bless-ed,  
 blessed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,  
 blessed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,  
 bless-ed be Thy ho - ly Name, for e - ver bless-ed, for e - ver bless-ed,

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

for e-ver bless-ed be Thy ho-ly Name, Let heav'n and earth His praise proclaim, let

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

heav'n and earth, let heav'n and earth His praise pro-claim.

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